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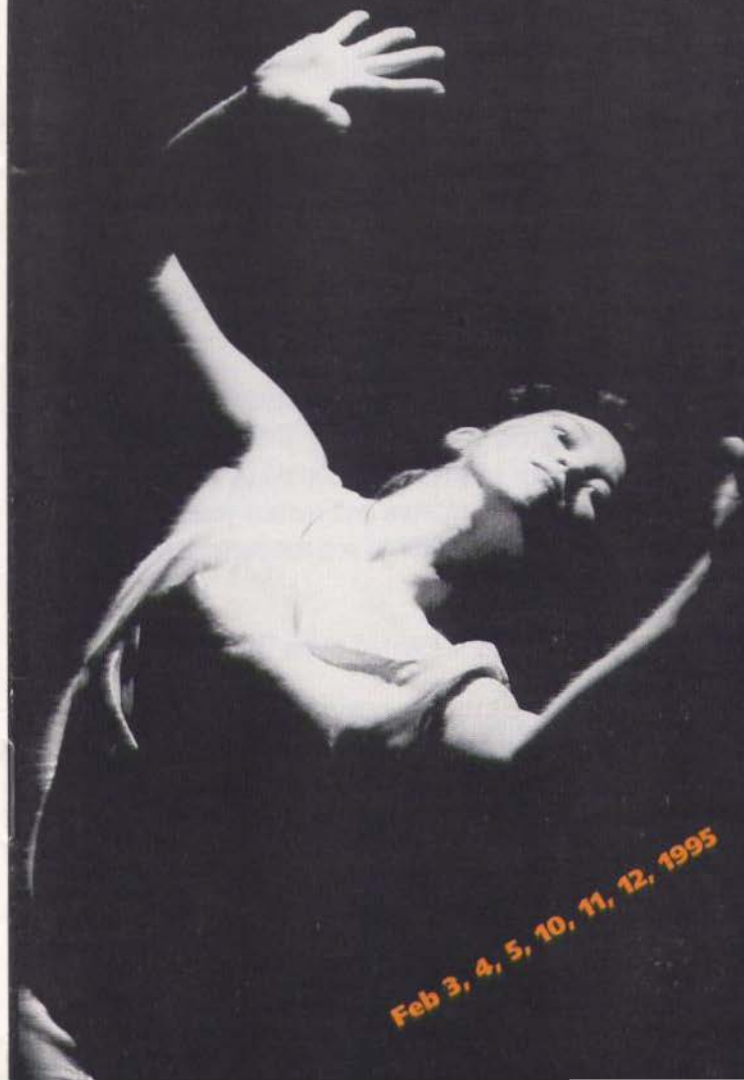
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KENNEDY THEATRE
1994-95 Season

1995 Annual Dance Concert



Feb 3, 4, 5, 10, 11, 12, 1995

Kennedy Theatre Information

Tickets may be purchased at the Kennedy Theatre Box Office (10am—5pm, Monday through Friday) or charged by phone to Visa or Mastercard by calling the Box Office at 956-7655. Limited **wheelchair and disabled seating** is available for each performance. So that we can best serve you, those desiring such seating are asked to request it at the time tickets are ordered. Hearing impaired patrons may utilize TTY communications with Box Office Staff by calling 956-7655.

Parking is available on the UHM campus for a nominal charge. Please allow at least 20 minutes to locate parking.

Late Arrivals will be seated at the discretion of the house manager and only during appropriate breaks in the program.

Programs printed in large type are available upon request. Please ask an usher.

Information about this performance is available on cassette. Please ask an usher.

Please remember that smoking and refreshments are not permitted inside Kennedy Theatre. Also, we ask that cellular phones and beepers be turned off while inside the auditorium and remind you that photography and recordings are not permitted during the performance.

Lost and found is located at the Box Office.

Emergency Exits are located on both sides of the auditorium one third of the way up from the stage. Once you have exited through these doors, please follow the **emergency exit signs** to leave the building.



This program is printed on recycled paper.

The University of Hawai'i at Mānoa
College of Arts and Humanities
Department of Theatre and Dance

presents

1995 ANNUAL DANCE CONCERT

Artistic Direction and Production Coordination by
Peggy Gaither Adams

Lighting Design and Technical Direction by
Mark Boyd

Costume Coordination by **Linda Yara**

Order of Performance

PASSACAGLIA AND FUGUE IN C MINOR
GRACE UNDER PRESSURE
DANCES OF JALISCO, MEXICO

Intermission

MOVING ON
LIQUID ENCOUNTER
TO HAVE AND TO HOLD

The Program

PASSACAGLIA AND FUGUE IN C MINOR (1938)

Directed by
Betty Jones and **Fritz Ludin**
Assisted by **Judy Van Zile***
Music by **J.S. Bach**

Original costume design by **Pauline Lawrence Limón**
Costume reconstruction from the original design by
Linda Yara

Principal dancers:

Christephor Gilbert and **Karen Sarsona**

Dancers: **Nick Hoang Baccam**, **Sonja Brodt**, **Holly Chung**,
David DeBlieck, **Lea Hong**, **Norbert Larsen**, **Vivien Lee**,
Naoko Maeshiba, **Joan Rohrbach**, **Michelle Cruz Skinner**,
Michelle Smith-Foy, **Una Starbuck**, **Caroline Sutton**,
Andrea Torres, **José Verdida**, **Debra T. Yamaki**

Understudies: **Gigi DeLange**, **Heidi Miller**,
Gloria Patricia Propst, **Rochelle B. Saldaña**

Judy Van Zile worked from the 1982 Labanotation score by **Lucy Venable and **Candace Feck**, by arrangement with the Dance Notation Bureau, Inc.*

GRACE UNDER PRESSURE (Premiere)

Choreography by **Betsy Fisher**
Music by **Béla Bartók**
Costume design by **Christephor Gilbert**

Dancers: **David DeBlieck**, **Justin Gerry**,
Esther Izuo, **Michelle Maeshiro**, **Rochelle B. Saldaña**,
M. Rohaizad Suaidi, **Claire Whitley**,
Nicole Young

The Program

DANCES FROM JALISCO, MEXICO

Taught and arranged by **Susan Cashion**
Traditional music performed by
Mariachi Várgas de Tecalitlán
Rehearsal Direction by **Peggy Gaither Adams**

Dancers: **Christephor Gilbert**, **Tammy B. Torres**

The dances of the state of Jalisco (called *sones* and *jarabes*) are characterized by the flirtatious interplay between the *charro* (horseman) and the female image of the *ranchera* (ranch woman). Dances from Jalisco are accompanied by a regional musical ensemble called *el mariachi*.

EL SON DE LOS MACHETES

This dance showcases the man's ability to manipulate the *machetes* (work tools/weapons).

EL JARABE TAPATIO

This dance is the national dance of Mexico and uses movement motifs of *lazada* (lasso), *palomo* (dove), *borracho* (drunk), *cocono* (turkey), and musical motifs of *diana* (final fanfare of celebration).



Intermission

Refreshments will be available on the upper lanai.



MOVING ON (Premiere)

Choreography by **Paul Maley**
Music by **Sergei Prokofiev**
Costume design by **Suzanne Rowland**

Dancers: **Justin Gerry**, **Christephor Gilbert**,
Minako Nakajima, **Caroline Sutton**, **Tammy B. Torres**,
José Verdida, **Cydnee Yamamoto**, **Yvonne Yanagihara**,
Emily Zarov

The Program

LIQUID ENCOUNTER

(Premiere)

Choreography by **Peggy Gaither Adams**

Music by **LaDonna Smith** and **Jim Willett**

Costume design by **Linda Yara**

Dancers: **M. Rohaizad Suaidi, Tammy B. Torres**

TO HAVE AND TO HOLD

(Premiered September 21, 1989,
ChoreoSpace, N.Y.C.)

*For those we have loved and lost,
but have not forgotten.*

Choreography by **Shapiro & Smith**

Music by **Scott Killian** (Commissioned Score)

Original lighting design by **Roma Flowers**

Set design by **Jonathan Belcher**

Choreographic assistance by
Kelly Drummond-Cawthon

Rehearsal direction by **Peggy Gaither Adams**

Set construction by **Gerald R. Kawaoka**

Dancers: **David DeBlieck, Christephor Gilbert,
Minako Nakajima, Karen Sarsona, Mimi E. Wisnosky,
Emily Zarov**

Understudies: **Michelle Maeshiro, Gloria Patricia Propst,
Cydney Yamamoto**

Student assistant: **Sandra L.C. Fong**

This dance, and the commissioned score, were made possible by a Paul Taylor Choreographic Fellowship from the Yard, and grants from the NYSCA, Dance Magazine, Joyce Mertz-Gilmore, Harkness and JCT Foundations.

This performance is supported, in part, with funds provided by Dance on Tour, the Western States Arts Federation, the State Foundation on Culture and the Arts, and the National Endowment for the Arts.

Behind the Scenes

1 995 marks the 100th birthday celebration of Doris Humphrey, one of the pioneers of American modern dance. She was on the forefront of a revolution that changed the shape and content of dance. Though she died in 1958, her choreographic legacy is alive today on stages at distinguished universities and in the repertoires of dance companies throughout the world. Her voice still resounds with an elegance and simplicity seldom seen in today's fast-paced dance scene. The University of Hawai'i at Manoa has undertaken an extraordinary event in honor of this celebration.

The staging of *Passacaglia and Fugue in C Minor*, Humphrey's classic modern dance to the J.S. Bach score of the same name, was an enormous undertaking headed by Betty Jones and Fritz Ludin, directors of Dances We Dance, the dance program's Labanotation expert, Judy Van Zile, and myself. These individuals brought distinguished backgrounds to this project. Betty Jones danced under Doris Humphrey's direction in the José Limón Dance Company. Both she and Fritz Ludin, who was also a member of the Limón company, danced the leading parts in the 1976 UHM production of *Passacaglia* and have staged numerous Humphrey works in countries throughout the world. Judy Van Zile brought her extensive knowledge of Labanotation along with a wonderful patience and clarity. The entire cast appreciated not only the time, concern, expertise and consideration that these professionals brought to this project, but also the humanity and care for the art and its interpreters.

The *Passacaglia* cast is a wonderful mixture of UHM graduate and undergraduate students and alumni, professional dancers from Dances We Dance and artists of the Honolulu community. The atmosphere was joyous and collegial with everyone supporting and helping each other. A central, recurring theme in Doris Humphrey choreographies is the celebration and affirmation that we can and will live in peace with ourselves and in harmony with our fellow humans. This reconstruction of *Passacaglia* joined disparate portions of the Honolulu dance community; the participants have shown through this process that dance can and does bring people together in a glorious representation of unity. The UHM dance program looks forward to future involvements in other projects that bring the dancers of our state together.

This year we also welcomed a return visit of Dania Shapiro and Joanie Smith of Shapiro & Smith Dance, the internationally acclaimed New York based company that visited Hawai'i in 1991. Their Hawai'i residency is sponsored by a collaboration among several sponsoring agencies coordinated by Barbara Furstenberg at the College of Continuing Education and Community Service. Besides recreating for the 1995 UHM

Behind the Scenes

concert, *To Have and To Hold*, a mainstay of their company repertory, Dan and Joanie shared their energetic and athletic dance technique in insightful classes for UHM students. Shapiro and Smith also taught "Movement and Meaning for Dancers and Actors" a workshop for theatre and dance students, performed a lecture demonstration, taught classes, and created a dance for Mid Pacific School of the Arts.

Our Asian/Pacific dance program was augmented last semester with a distinguished visitor from California, Susan Cashion, Chairperson of dance at Stanford University, who generously restaged two dances from Mexico for this evening's concert.

Living in Hawai'i provides a unique opportunity to amplify our internationally recognized dance program with visiting guest choreographers, scholars, lecturers and dancers. We will not, however, lose sight of the dance talent that exists in Hawai'i on the UHM faculty, amongst our current and former students, and within the community. The UHM dance program will continue to acknowledge, encourage and support the development of dance in Hawai'i and the people who practice it.

Gregg Lizenbery
Director of Dance

Guest Choreographers and Directors

Betty Jones was described by John Martin, former New York Times dance critic, as "an incredibly lovely Desdemona" in José Limón's "The Moor's Pavone" which premiered at the American Dance Festival in 1949 in New London, Connecticut. As founding/principal dancer in the José Limón Dance Company, she performed the role opposite Mr. Limón around the world, including a command performance for President Johnson at the White House. Between 1948-67, she performed in twenty-two of the works that Limón and Doris Humphrey premiered at ADF. Ms. Jones has taught for two decades at the Julliard School and has spent over thirty summers teaching at ADF in New London and in Durham, North Carolina. She has also been a member of ADF's faculty in Japan, Korea, India and Russia. In 1990, under an ADF linkage project, Ms. Jones was invited to set the first American modern dance work on the Maly Ballet Company in St. Petersburg. In 1993, ADF honored her with the Balasaraswati/Joy Ann Dewey Beinecke Endowed Chair for Distinguished Teaching. With her partner/husband, Fritz Ludin, she founded Dances We Dance, a contemporary dance company, in New York City in 1964. The company has been based in Honolulu since 1976.

Fritz Ludin was born in Switzerland and studied dance in Vienna, Stockholm, Paris and New York. He is the Artistic Director and resident choreographer of the Dances We Dance company. With Dances We Dance and the José Limón Dance Company, Fritz has toured internationally and has performed works by Doris Humphrey, José Limón, Murray Louis, Dan Wagoner, Susan Buirge, Martha Wittman, Carl Wolz, Shirley Ririe and Joan Woodbury. He has taught for several modern dance companies and schools in Tokyo, Japan, Seoul, Korea, Guangzhou, China and has taught frequently for the Cologne Summer Academy in Germany, Long Beach Summer School of Dance, University of Hawai'i and dance centers in France and Switzerland. Since 1986, he directed Dances We Dance's Island Dance Festival. On February 25, 1991 at the State Capital, the Senate of the Sixteenth Legislature of the State of Hawai'i recognized Betty and Fritz for their outstanding cultural contribution.

Susan Cashion has been a researcher, dancer, choreographer, and author of Mexican dance for the past thirty years. She founded two performance ensembles of Mexican Dance in the San Francisco Bay Area, Los Lupenos de San Jose and El Ballet Folklorico de Stanford. In 1978 she was awarded a certificate of recognition by the Mexican Government for her contributions to the preservation of Mexican Dance within the United States. Presently Dr. Cashion is the chairperson of the Dance Division at Stanford University where she has been on the faculty since 1972.

Paul Maley received his initial dance training from the Richmond Ballet, Richmond, Virginia. He continued his studies as a scholarship student at the North Carolina School of the Arts. After

Guest Choreographers and Directors

receiving his Bachelor of Fine Arts degree, Mr. Maley performed professionally with the North Carolina Dance Theatre, Nilolais Dance Theatre and as a soloist for the Atlanta Ballet. A Hawai'i resident since 1990, he has performed with many local companies including Hawai'i Ballet Theatre, West Hawai'i Dance Theatre, Honolulu Dance Theatre, Ballet Hawai'i, and the Valerie Bergman Dance Company. Mr. Maley has a Master of Arts in Dance from UHM, and currently is on the faculties of the Mid-Pacific School of the Arts, UHM and Queen Ema Center. His choreography has been performed locally by Ballet Hawai'i, Queen Ema Ballet and the Mid-Pacific School of the Arts Dance Ensemble.

Danial Shapiro & Joanie Smith have been creating collaboratively since 1985. They are committed to uncovering the culture that shapes our behavior, revealing the unspoken, subtle presence and impact of nonverbal communication. To that end they choreograph works about real life, creating metaphors of trust, loss and cooperation balanced with gentle humor, physicality and sarcasm. Stamping their work with an unmistakable personal style, they collaboratively create the repertory for the company of seven performers that is Shapiro & Smith Dance.

Danial and Joanie danced with the Murray Louis Dance Company from 1978 to 1985, when they left to form Shapiro & Smith Dance. Shapiro & Smith Dance has performed extensively in the United States as well as in Europe, Scandinavia and Asia. They have received choreographic fellowships and grants from The National Endowment for the Arts, The New York State Council on the Arts, The National Corporate Fund, The New York Foundation for the Arts and Meet the Composer. Shapiro & Smith Dance repertory can also be seen on the programs of the Alvin Ailey Repertory Ensemble, Hartford Ballet, Judith Marcuse Dance Company of Vancouver, B.C.; Phoenix Dance Company of Leeds, UK; Diversions Dance Company of Cardiff, Wales and the PACT Dance Company in Pretoria, South Africa.

Kelly Drummond-Cawthon was raised in Tasmania, Australia. She began her dance training in South Australia, completing her Bachelors degree at the University of Adelaide. She made her professional debut with Outlet Dance Company. In 1990 she came to the United States to pursue a Master of Fine Arts degree at Florida State University. While currently living in New York and working with Shapiro & Smith Dance, she teaches at the New Dance Group Studio. She has recently performed in the works of Joy Kellman, JoAnna Mendl Shaw and Jodi Kaplan. Kelly's choreography has been produced in Australia and at various concerts and festivals in the United States. Her travel and study in the United States is assisted by the Queen Elizabeth II Silver Jubilee Trust for Young Australians and the South Australian Department for the Arts.

The Dancers

Nick Hoang Baccam is a sophomore from Iowa. He recently performed in Leeward Community College's *Modern Dance Festival*.

Sonja Brodt performs with the Iona Pear Dance Theatre. She is a PhD student in Geography and is from Bridgeport, Connecticut.

Holly Chung performs with Dances We Dance and recently performed with the Valerie Bergman Dance Company. Holly was in the Bill T. Jones/Arnie Zane and Co. production of *The Last Supper at Uncle Tom's Cabin/The Promised Land* in 1990. She was born in Honolulu.

David DeBlieck is in his first year of the Master of Fine Arts degree program in Dance. He hails from Minneapolis where he performed with the Nancy Hauser Dance Company. He recently performed at the Iona Pear Dance Theatre's *Butoh Ball*.

Gigi DeLange is in her first season as a member of Dances We Dance and is originally from Minneapolis. She has performed with a variety of independent choreographers, as well as the Minnesota Dance Theatre, Ballet of Dolls and the Children's Theatre Company of Minneapolis.

Sandra L.C. Fong is a senior majoring in Dance, minoring in Spanish, and is from Honolulu.

Justin Gerry is a freshman studying Journalism who was born on Maui. Justin recently danced in *Pieces XII* at the Maui Academy of Performing Arts. He is a Regents Scholar and is a two time Maui District Finalist in the group dance category in the Brown Bags to Stardom Talent Competition.

Christephor Gilbert is in his second year of the Master of Fine Arts degree program in Dance. He received his undergraduate degree in Theatre from Bard College and has studied with Albert Reid, Lenore Latimer and Joe Goode. Christephor is from Kentucky.

Lea Hong is an associate attorney with an interest in dance. This is her performance debut. She is from Honolulu.

Esther Izuo is an unclassified graduate student in Dance. She has apprenticed with the Honolulu City Ballet. Esther is from San Antonio, Texas.

Norbert Larsen was the principal male dancer in *Heaven and Earth* which was performed at the Honolulu Academy of Art. Norbert has worked with a variety of choreographers and teachers here in Honolulu.

Vivien Lee is a creative movement specialist who works in elementary schools. She received a Master of Fine Arts degree in Dance from UHM in 1984 and last performed at UHM in the production of *Fowl Play*.

Naoko Maeshiba is in her first year of the Asian Performance Master of Fine Arts degree program here at UHM. She has performed with the Iona Pear Dance Theatre and recently acted in Late Night Theatre's *Ubu*. Naoko is from Kobe, Japan.

The Dancers

Michelle Maeshiro is a senior in the Dance Department and is from Honolulu. She last performed in Kennedy LAB Theatre's *Fall Footholds*.

Heidi Miller is a Master of Fine Arts degree candidate in Dance. She is originally from New York City.

Minako Nakajima is a Master of Fine Arts degree candidate in Dance and holds a Bachelors degree in Oriental History. She last performed in Kennedy Theatre's *Spring Dance Concert*, and has performed with Dances We Dance and Dance Works. Minako is originally from Takarazuka City, Japan.

Gloria Patricia Propst is a senior in Dance with a special interest in Polynesian Dance. Gloria is a citizen of Saipan.

Joan Rohrback is a lecturer in the Department of Theatre and Dance. Joan recently performed and choreographed in Leeward Community College's *Modern Dance Festival*. She is originally from California.

Rochelle B. Saldaña is a senior majoring in Dance who recently performed in Kennedy LAB Theatre's *Fall Footholds*. Rochelle was born in Honolulu.

Karen Sarsona is a UHM Dance alumnus who is now an unclassified graduate student. She presently dances with Dances We Dance and has performed in the *International Choreographers Concert* at the American Dance Festival at Duke University.

Michelle Cruz Skinner is a UHM alumnus with a Masters degree in Creative Writing and is now an English teacher at St. Francis High School. She is currently a member of Panama, a Filipino dance company, and is originally from Manila, Philippines.

Michelle Smith-Foy received a Masters degree in Dance Therapy from UCLA in 1992. Michelle has studied with the Dance Theatre of Harlem and the Alvin Ailey Dance Company. She has performed as a parade dancer at Disneyland, and is from Los Angeles.

Una Starbuck is a junior in the Dance Department and is from Maui. Una was a member of the Maui Alliance Dance Company, last performing with them in May of 1994.

M. Rohaizad Suaidi is a sophomore majoring in Theatre and minoring in Dance. Rohaizad last performed in Kennedy LAB Theatre's Late Night production of *Bent*. He has studied classical Chinese and Indonesian dance. Rohaizad is from Singapore.

Caroline Sutton is a Master of Fine Arts student in Dance who comes from Austin, Texas. She has worked with the Austin Ballet and currently dances for the Iona Pear Dance Theatre.

Andrea Torres has fifteen years of ballet training and dances for Ballet Hawai'i. She has also studied African dance, butoh, yoga and Tai-chi. Andrea is from Brazil.

Tammy B. Torres is a senior majoring in Dance from Guam. She has appeared in both ballet and modern works in UHM concerts over the last few years.

The Dancers

José Verdida is a Dance major at UHM. He recently performed in Kennedy LAB Theatre's *Fall Footholds*. José comes from the Philippines.

Claire Whitley is a junior majoring in Dance at UHM. Claire last performed in Kennedy LAB Theatre's *Fall Footholds*. She comes from New York.

Mimi E. Wisnosky is an unclassified graduate student. She has a degree in Communications from UHM. Mimi is from Honolulu.

Yvonne Yanagihara is an undergraduate business major from Hawai'i who is minoring in Dance.

Debra T. Yamaki received her Masters in Dance from New York University. She has performed with the Sundance Company in New York City. Debra is from Honolulu.

Cydnee Yamamoto is a freshman at UHM who comes from Honolulu. She is an apprentice with the Hawai'i Ballet Theatre. Cydnee was an ensemble dancer in Diamond Head Theatre's *Sunday in the Park with George*.

Nicole Young is from Honolulu. She is a sophomore at UHM.

Emily Zarov is a freshman who comes from Oregon. She last performed in the Oregon Ballet Theatre's Spring Concert.